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the GOODBYE EYE



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1

AN INTERVIEW WITH ANGELA DAVIS

by

TOM PLAGEMAN

photographs: Marion Goldman

Angela Yvonne Davis was born in Birmingham, Alabama, on January 26, 1944. She attended Birminham public schools until she left to attend Elizabeth Irwin High School in New York and, later, Brandeis University. After graduating with honors from Brandeis, she went went to Frankfurt, Germany, to study philosophy. In 1968, she accepted a teaching position at UCLA in the Philosophy Department. She has been politically active since her high school years.

*Ms. Davis became the focus of international attention in 1971 when she was jailed and charged with murder and kidnapping in an alleged plot to rescue George Jackson, a convict and author from San Quentin Prison. She was acquitted in July 1972. Following an intense period of speechmaking around the world, Ms. Davis returned to Oakland, California, to write and lecture. She is co-chairperson of the National Alliance Against Racist and Political Repression.**

Currently teaching at SFAI and San Francisco State, Angela Davis has recently completed a film with Jean-Daniel Simon called "L'Enchainement" ("The Enchainment"). *The film is biographical. but effectively encompasses the struggle of all political prisoners. "L'Enchainement" is enjoying considerable success in three Paris theatres and hopefully will show in the United States.*

Ms. Davis is also working on a book she expects to complete this summer.

** From "With My Mind on Freedom", Angela Davis published Oct 1974*



Q. *Looking around the Institute, art can at times seem frivolous. How do you feel art can transcend entertainment and serve as a real political catalyst?*

A. I think that if we're going to be able to make any fundamental social changes in this country today, that art is going to have to play a major role. Which is not to say that art must be totally subordinated to immediate political issues. The role that art can play, I think, is to sensitize people, to make people look at the world in a different way, to evoke questions about the wrongs, the evils, the racism, the poverty, all of the things that we need to change.

Take, for example, The Bluest Eye (novel by Toni Morrison). Now, you wouldn't necessarily call The Bluest Eye a political novel, in the sense that it poses political questions and political terms and presents you with a political solutions. What is does is present an element, a very central element of the black experience in such a way that it makes people really, I think, question what is this country all about if it does this to little black girls, if it creates this self-hatred and sometimes can even lead to madness. It can make people, I think, question racism.

I'm not saying that it's an automatic transition, that one reads The Bluest Eye and wants to go out and demonstrate and join an organization and so forth. What it does is it sensitizes people more to the need for change, and I think basically art which is good art does do that and should do that.

Art can reach people on a level that's inaccessible to political discourse. It reaches people on an emotional level which is extremely important, if you're talking about people experiencing a real need, a real profound need to change the world. It's not something that can be limited to one's logical faculties - do you see what I'm getting at? It's something that I think needs a lot more discussion, a lot more reflection, and I think that there are a lot of artists right now who are asking such questions about their work: How can I participate in some kind of significant social movement?

The resolution of this is going to involve a lot of discussion and contact between people who are political activists and people who are artists. It's going to involve some reevaluation on both sides.

Q *Can you cite some examples of the kind of art you envision?*

A. I think that if you look at the art that has been coming out of Cuba over the last decade you begin to get a sense of what kind of direction we should be moving in. The role that art has played in developing people's consciousness in Cuba has been absolutely essential, but at the same time, if you look at Cuban art, it's not - there's some propaganda of course, because there's a role for political propaganda- but Cuban art is not ingeneral political propaganda. At the same time it's played an absolutely indispensable role in developing the revolution.

Q. *You don't feel it's main function is propaganda?*

A. No. Propaganda is something which tells you exactly what's wrong and what you have to do about it. Art cannot tell you what to do, but what it can do is make you search for some answer yourself.

I think I mentioned in class once this film by Sambene called The Money Order.

Q. *Is that his newest film?**

A. No, it's not his newest film, his newest film is Ceddo. But this film is about a man in Senegal who is experiencing all of the turmoil and the chaos involved in moving from traditional society to modern technology, bureaucracy and so forth. He wants to get a money order cashed that's been sent to him by his uncle in Paris, but they tell him that he can't get it cashed because he doesn't have an I.D. card. So he tries to get an I.D. card and they tell him he needs a birth certificate; but he's a 70-year-old man and they didn't have birth certificates when he was born.

They say you have to get a birth certificate. He goes to get and they ask him when he was born. He says, Oh, around 1900. He doesn't know the exact date of birth so they can't issue a birth certificate. And so he goes on and on, and you see the corruption and all the other things and so forth, and the film ends with him kind of crying out in despair, What is this world coming to?

It's so powerful, ending in that way, that after you see it you can't help but say well, something has to be done about this. If the film had ended by saying this is what we have to do, it would have been closed in and of itself. You would walk out of the theater and feel satisfied with everything you'd seen. But that wouldn't lead you back to reality, and I think that's really what art art has to do: it has to be open, it has to redirect you to your daily experiences, to your life...

Q. *Something perhaps that Roots didn't quite do?*

A. Exactly. Roots did exactly the opposite. That's why it's so dangerous, because it gives you the empression of already having done something. It's liberationis an accomplished fact, and a lot of films that deal with such issues are like that. A typical Hollywood ending, of course, and everyone lives happily ever after.

Q. *With all the divisive tactics being used against women by the media and other institutions, what kinds of things do you feel will solidify and strengthen the women's movement?*

A. Right now I think the most important effort we should put forth is to create a kind of unity between women of color and white women, and especially try to focus on some of the problems that are confronted by working class women. That's been one of the main flaws of the women's movement- of what has been projected as the women's movement in the past- and I'm working as much as I can with a new organization called Women for Racial and Economic Equality, the first national multi-racial women's organization tion that I' veseen in this country.

Q. *How did you come in contact with this organization?*

A. The organization's history goes back several years. During Internation al Women's Year (1975) there were several international congresses, one in Mexico City and one in Berlin. There is an organization called The International Federation of Democratic Women, which has affiliates in practically every country in the world- the capitalist countries as well as the socialist and the third world countries- but there was no affiliate in the United States. So a group of women in New York got together and decided to build this organization during International Women's Year, and I was one of their delegates to Berlin. In the aftermath of the congress we laid the basis for Women for Racial and Economic Equality. It was located in New York at that time and last September we had a founding conference in Chicago. I conducted a workshop on political rights and women's equality, dealing with everything from the ERA to political prisoners to rape and the rights of gay women and so forth. It was beautiful, the kind of agreement that came about on issues that have all so often been really divisive among women.

Q. *We've heard that you're currently working on a book dealing with the problems of rape. What does this involve, and how does your work oppose the present theories in literature about rape?*

A. The book isn't confined to the issue of rape; it's on the relationship in general between racism and male supremacy. there is a whole chapter on rape which draws on a lot of work that I've done over the last year.

The first thing I did on rape actually was when I was in jail. I was having a correspondence with George Jackson, who had some problematic ideas as a result of the impact of things like the Moynihan thesis about black women, that black women are too strong, too overbearing and so forth.*

We had a long correspondence. I began to go back and read about what happened during slavery, to try to see whether or not it would be possible to challenge this whole notion that black women are dominating matriarchs. As a result of that I got interested in the role of rape during slavery. Rape was, more or less, a political tool utilized in the same way that other forms of repression worked to maintain the system of slavery- not something that came about as a result of perverse sexual desires and urges on the part of white men. It was an institution in the same sense that whipping was an institution.

Then a book was published by a woman named Dianna Russell called The Politics of Rape which upset me to no end, and I did a review of that; the Brownmiller book (Against Our Will by Susan Brownmiller) was published and I did a couple of articles on that too.

Q. *These two books that you mention — how do you feel about them?*

A. Basically I think that the books are very racist. They create the notion that black men, men of color, and working class men are those who are most prone to become rapists. The theory, the theoretical underpinning of their books, is based on the fact that black men, men of color, don't have access to the normal and legitimate channels of male supremacy. Susan Brownmiller says that since those men can't climb Mt. Everest and they don't have huge executive suites, therefore they end up expressing their male supremacy on a woman's body.

Now the idea that allows them to develop this theory is that all men, because they are men, are going to necessarily be male supremacists. Susan Brownmiller says- and I think it kind of epitomizes her whole approach - that when men discovered they could use their penises as weapons, it was tantamount to the discovery of fire and the stone ax. So her idea is that as long as there are men around, there's going to be rape right, and because black men and poor men in general can't sublimate these innate and unchangeable urges, they're going to be the ones to become the rapists.

The argument itself is flawed, but what's even more dangerous is that they use FBI statistics to firm up their argument, and of course there are going to be more men of color arrested and convicted for rape.

There has always been an important element of racism in the use of the frame-up rape charge. It goes way back until shortly after emancipation. And so what I've been trying to do is use the experience of black women during slavery as a handle to understand the function of rape in general. Essentially it has to do with power relations. Black women could be raped so systemmatically because they were dominated economically and politically; it seems to me that the men who are really doing most of the raping now are those already in possession of some kind of authority or power.

That's why the number of reported rapes is miniscule in comparison to the rapes that are actually committed. Most rapes con't get publicized or reported because- and I don't think it takes very much speculation to say this- it's because so many men who commit rape are immune to prosecution. What would a black woman look like going to court saying, Mr. District Attorney for whom I work, I wash his dishes and clean his house, raped me. That's kind of the dimension that I've been moving in with the book.

Q. *Angela, if we relied solely on the mass media in this country, it would seem that political involvement was a novel situation, a phenomenon springing up in the sixties. How do you feel about the way in which people's political energy evolves?*

*Sambene, a Senegalese filmmaker, (Xala, Ceddo) showed his work at SFAI earlier this semester.

* *The Negro Family: A case for National Action, by Daniel Patrick Moynihan, then head of the Model Cities program under L'B'J', was published by a U.S. Government Printing Office. The report contended that domineering, overbearing behavior on the part of black women was responsible for depressed living conditions within the black community. Moynihan is also former U.S. ambassador to the United Nations.*

A. Well, a lot has happened that never manages to be communicated to most people in this country. While at the same time the impression is being created that movements are dying out or are already dead. The late sixties, the early seventies, have become this bizarre period in the history of this country and you see all kinds of articles saying, Where are the rebels of the sixties today?

Q. *There's also a spate of nostalgia films coming out about the wild and wonderful sixties.*

A. Yes, exactly, But what it means is exactly the contrary. Some new things have happened. I already mentioned the organization Women for Racial and Economic Equality and that's a very important development. Just a couple of weeks ago we called a demonstration for the Wilmington 10. We called it in response to the refusal of the government ment to pardon Ben Chavis * and the Wilmington 10. The demonstration was organized in three weeks, which is a very short period of time to pull off a national demonstration. Even so, twelve thousand people showed up in D.C. which was the largest demonstration they'd seen in that town since the anti-war movement. Of course, there was very little media coverage of it. But despite the boycott that the media has imposed on these issues, it's still possible to bring out 12,000 people in three weeks. That's a very powerful comment.

I think we're really on the verge of something, a movement that' going to surpass what happened in the late sixties and early seventies. That's why there's so much resistance, that's why there's this systematic effort to rekindle some of the division. The Bakke decision is'nt something accidental. What's happening, Ithink, is that there's an effort to cancel out the progress that white people have made in terms of racist attitudes, and to create a new form of racism based on the fact that since people of color are "free" now, therefore any special attention is going to mean discrimination against white people.

It's no accident that this is happening right now-- it's an attempt to nip in the bud the possibility of building a real important multi-racial movement.

Q. *As long as people make a conscious choice to challenge the existing order, there will be setbacks, times when things seem never to be progressing, never changing. We'd like to know how you deal, personally, with these kinds of things?*

A. After you've been involved for awhile, you start to feel real old sometimes. I can remember when I first started to go out how impatient I was. I wanted to see the revolution come tomorrow. How disillusioned I would become when it appeared that no matter how much we did, no matter what effort we projected into a certain thing, it would still appear to be accomplishing nothing..

But you learn after a while that the struggle is going to be a long, long struggle. If you develop a sense of history-- especially in this country-- you realize that what happened in the late sixties, in terms of a resurgence of black identity and the movement which just swept the country in a short period of time in the aftermath of the Watts rebellion, none of it happened in an isolated way. What was happening was that the experience, the accumulated experiences of years and decades, were being expressed at that moment.

You realize that there are always going to be moments where there is a lot of intensity and where people, all kinds of people, are drawn into the struggle. Then there are going to be moments when there appears to be a low. The point is to be able to make a transition from one preriod to the next; to be prepared for the time when suddenly burning issues arise that are going to attract large numbers of people. If you don't have any organized structure, what you get is a lot of spontanaity for a minute and then people go back to where they were before. Whereas if you're prepared to deal with that you can move from one level to another.

These are things that appear to be elementary, but you really don't learn them until you'e working and organized. The problem is that because of all the repression that took place in the early seventies on campuses, the Black Panther Party and so forth, the movement was kind of shattered at a point.

If you look on the college campuses there's a real generation gap. The students who are there now did not go through the experiences of the anti-war movement, and there was no real transition. A lot of the activists just left the campuses, left other students with no history and no legacy, and so they're having to literally start all over again.

You learn that it's a long process, and the worst thing that you can be is impatient-- the very worst thing, because impatience leads to a lot of wrong decisions about what to do. It can lead to terrorism. I mean, if you're impatient you think, well all I have to do is go out and rob a bank and shoot a cop and that's the revolution. But it's not, and more often than not it can be detrimental to the development of the mass movement.

That's why the media always projects those kind of dramatic things, that's why Patty Hearst's name was in the headlines for weeks and months, while some real serious organizing efforts that were tah

that were taking place were

made it to page 52. It's a long process, and you have to... I don't know... I guess it's part of the experience of maturing to have a much more sober perspective and to really appreciate the fact that you can get ten committed people together.

Let me just give you one example of what I'm talking about.I was in Los Angeles in 1969 when there was this really violent attack an the Black Panther Party by the police SWAT squad. A small group of us wanted to call for a large rally to protest the attack. So we did up our leaflets, went all around and did immediate things, but we were really frightened about the possibility of calling this massive protest and only having 500 or 1000 people show up at city hall.

We were attacked again that second night by the same group when we were singing freedom songs in front of the Black Panther Party office. I didn't know the police had attacked, I was facing the crowd, and all of a sudden I saw this big surge forward. I turned around to start running with everybody, lost my balance and fell, and then looked up and saw all thes feet trampling on me. The only thing I could think of was what a way to die, being stampeded to death by all the people.

Only one thing saved us-- and see, this is what I'm talking about on building a movement: when we began to run, there was no place to go, we just kind of ran down streets, alleys, all we were thinking about was getting away from the billy clubs. All of a sudden people all over the neighborhood opened their houses. I was running across somebody's lawn and we heard this voice, this old woman's voice saying "Why don't you come in here"; we went into her house. she turned the lights off and we laid down on the floor. The woman across the street let us set up a first ais aid station to take care of all the people who had been hurt. It was like a war zone, unbelievable.

And that was proof of the fact that our work had been done. Although when we called for the picket lines there were maybe several hundred people, it went much further than that. There are people who are never going to walk a picket line or attend a political rally, but at the same time they're there at those critical moments when they are just as much a part of the movement as those who are the political activists. The next day, by the way, there people showed up at city hall.

Q. *There is some pretty repressive and reactionary legislation happening in this country right now. What do you feel percipitated this attack on poor and working people, and what in your opinion is the most effective way of combatting this?*

A. It's a very complicated thing, but I'll try to put it basically, maybe to oversimplify it. Look at what has been happening around the world in recent years: the unsuccessful struggle in Viet Nam; the fact that Cuba, despite continued attacks by the U.S., has been able to do incredible things within a very short period of time; the fact that one third of all the people in the world today live under socialism; and that ij third w world countries where the liberation struggle is still going on, there's no question of trying to build a society that's going to be linked up with monopoly capitalism.

Now that means that the room, the space that the large multi-national corporations -- most of whom are based in this country-- have traditionally had is being increasingly narrowed. They can't go to certain parts of the world now and expect to have a free ticket to take whatever they want from the land and the people.

In 1971, Ben Chavis, a 29 year old black activist, was charged along with nine other activists with the fire bombing of a grocery store in Wilmington, North Carolina. Despite conflicting evidence. N'C' Governor James Hunt refuses to pardon the Wilmington 10.

It's creating some very intense problems. That's the purpose of the Trilateral Commission, this international organization that people like Rockefeller and Carter are members of. The Trilateral Commission is designed, basically, to figure out the best way to perpetrate capitalism in a period when it's being attacked from all sides.

If a company, say Gulf Oil, can't go to Angola and do what they did before, they're still going to seek ways of increasing their profits. That's the very nature of cpitalism. If profits can't be maintained and increased, then we can't even talk about a capitalist system, so how do you do it?

One of the ways in which they're doing it now is by literally and quantitatively increasing the exploitation of workers in this country. That's why the whole economic crisis of the last couple of years has been so intense. When you lay can lay off hundreds of thousands of people the way the auto industry has, and still say that you're producing more automobiles than before, that means each worker is doing a lot more than he or she did before. If you talk to workers in the automobile industry, they'll tell you how fast the lines move now, how sometimes you have to run tokeep up with the line.

Now, to submit prople to that kind of intense exploitation you're going to have to guarantee that they're not going to fight back. The way to guarantee that is to create division, and that in my opinion, is why there's this new resurgence in racism.

In the Bakke decision, the logic of the Bakke decision, there is an effort to impose this attitude on white people in this country: "I'm unemployed because there's so much attention being given to minorities."I try to get a job here and they say 'Well, we have two more spaces open but they have to be reserved for minorities.' " Often that hasn't even been the case. Ther's been a real attack on affirmative action programs.

I looked at the headlines in the Chronicle a few Sundays ago, and I saw "the walls of racism come crumbling down." What is this? Carter has gone to Nigeria to give a speech, and he tells them that black people in this country were oppressed in the past, but as a result of people like Martin Luther King and the struggles that took place, finally we were able to achieve liberation. He even says "Free at last, free at last, great God almighty, free at last." He says he hopes it won't be very long before people in Africa will be able to say--like black people in the U.S.--that the walls of racism have come crumbling down.

I say that's frightening because he's taken the black liberation struggle and turned it into something acceptable, into history.

Q. *Absorbed it into a capitalist...*

A. Absorbed and turned it into something like the American Revolution. That's basically what it's about. In the meantime the situation of black people, people of color, is worse than it's been in a long, long time. All you have to do is look at Labor Department statistics to see there's more unemployment, the wage differential between white workers and workers of color is widening. Things are worse all around. At the same time there's been spun this web of falsehoods and myths to create the impression that everything is nice and rosy.

This is so much more dangerous than what was happening before, because it's much more difficult to decipher. You see this and you say, "Wow, this is fantastic. Carter's finally coming around, he sees the importance of Martin Luther King..."

But it's like the American Revolution. No one's really interested in the American Revolution anymore; when you talk about revolution today, people say that you're a maniac, and they start talking about violence and all those things. There's never any connection made to the fact that this country came into being as a result of a revolutionary war. Because the American Revolution is safely buried it's dead history, and that's exactly what they're trying to do to the black liberation struggle. It lays the basis for a whole new face of racism, a racism that's much more difficult to see and understand and challenge.





RYONJI TEMPLE
FROM THE TUNDRA

"THE RYONJI TEMPLE
STONE GARDEN IS AN
ABSTRACT GARDEN OF STONE AND SAND
STONE AND SAND,
FIFTEEN ROCKS
ARRANGED IN GROUPS
OF SEVEN, FIVE AND THREE."

the sea of seven
five, and three

continents of
velveteen moss

crushed gravel

scree, talus,
moraine,
and august
on the tundra

after the first
frost the
arctic gentian
blooms
yellow
speckled dark blue

ptarmigan/pika

here the source
high aching clarity
and vastness,
adrenalin,
nostrils,
lungs,
sensing the
beginning of
atmosphere

FOREST BELL

&

GROWING

On some very long days
my mind thinks of you.
Girlhood companion
walked the hills together-
talk our secret language
She and I.
Shared the first high time
and
dashed down supermarket aisles
with pink curlers in our hair
on your wedding day
It hurts not as much as then,
you, such an open girl
Then hid yourself away,
at seventeen I
began to adventure hunt
and my friend
asked of old school chums
reminded me not to let them
know
That she sat home
Cooked, cleaned and showed
a son love.
I move across the continent
She works at the diners counter.
See her now in short quick stops.
Can't take the pain
of wondering how, why
What makes some of us remain.

DEBORAH BURNETT

ABOUT THE STUDENT SENATE

The Student Senate is made up mainly of students. Each fall, each studio department holds a caucus of all its students. Each caucus elects four representatives to the Senate. That makes 20. One member of the Faculty Senate, delegated by the Faculty Senate, has a voice-and-vote on the students' Senate (and one student has a voice-and-vote on the Faculty Senate.)

The meetings -- each Monday at 4:15 in the Conference Room -- are open to all.

MORE ABOUT THE STUDENT SENATE

When you analyze it down to its essence, you see that the students have potential power. Most of the money-blood of the school comes from tuition. Since the students invented the tuition strike and by that means (with a little help from their friends) squeezed the Arnold Herstand boil, this fact has been evident to everybody.

AND STILL YET MORE

Three students, elected by the Student Senate, and the Chair of the Student Senate, serve on the Board of Trustees and, also, on its committees. This means whenever the Board begins to cook something that's "good" for us, we are in the kitchen. If we don't like it, we can try to poison the pot.

Henceforth, we will Xerox the minutes of each meeting and leave them in the cafeteria for you to pick up.

If we stand together (and decide what we want) we can get what we want.

KYOKO SHOJI *STANLEY GREENE*
S.E.KOHLER *BARBRA ESHER*

DIEGO RIVERA GALLERY

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May 1 – May 12, 1978

HIGH ART RITUAL

AND

Low Brow Camp

BEING A FORMAL INVITATION TO THE
RETURN TO FORM AS PRIMAL ESSENCE

by

DZNT

Idvar Vik
and their scribe Richard Irwin

2-2 2-16-78 SF Ca.

Imagine the economy of an imaginary line expanding imaginary point.

In Museum A we see upon entering an exotic architectural mixturing;
serpentine mausaleum-like mediterranean-cretan-rococco steps
leading into vast panoramic volume topped by pleasure-dome syndrome
vascilating above familiar rotunda lotus penta-hexa -octa-gram
revolving dais set in magic circle as brief alter oracular center
catching light shaft rays obliterated and transfigured through overhead
stained-blood-glass- corpuscle of window pane straight up perpendicular
from imaginary center axis floor upward through rotunda-alter...

The room itself though rectangular, spins within plexiglass shaped
walls of every geometric description-

Inside central altar, which is in fact hollow, sits nephew heir to HAL
being youngest, smartest, new computer-

memory reserve-curcuits fed with every bit of scientific philosophic-
theosophic-mystical-arcane-alchemical-psychological-astrological-
astronomical-metaphysical-medical-medicinal-esoteric-exoteric
knowledge-information-gems of recorded planet-history translatable
to a microsecond in ail planetary language systems-

AND BEHIND THIS CURTAIN WE HAVE—

WINDOW no. 1, WINDOW no. 1-

In Museum B we see upon entering ourselves reflected-refracted from
mylar walls-

The room itself though spherical rotates within a larger sphere-

We are traveling through solar-space toward alpha centauri
having swallowed enough Bio-Mega-Vitamin-Z-Plus to maintain
our meat bodies five billion earth-years, til Sol fizzles
and the waters of the Nile bubble up coagulating-crystalizing
to solar sand speck-

leaving the world of objects-

we speak beautifully because we say only what is necessary;
our every bodily gesture induces exquisite dance ritual
invoking DNA-Earth-Music-Mantra-Tribal-Hu-Sha-Wo-Man diety
of ourselves-within -ourselves-

we make love-fuck trembling protean meat-spirit twice daily-

our tiny ship-spark-ark is a megaverse in reverse
its movement is determined by universe macrorhythms
in four -square-time-pattern;
we are constantly reshaping our bodies
from invisability to materiality,
culture-slide paramicrocosm
to megaverse monocosm.

we are both in and outside, ON and OFF.

we are male, female, XY, yin yang.

meanwhile: Museum A's computer Model-JCN, computes I-Ching 64 Fates
using open -closed curcuit yin-yang symbology described in
Robert Anton Wilson's "Cosmic Trigger" /And/Or Press box 2246
Berkeley, Ca.

ALL MEAT–BODY–BEINGS RETURN TO PARENT WOMB–CELLS!
ALL MEAT–BODY–BEINGS RETURN TO PARENT WOMB–CELLS!

0987654321-RETURN-NO BLAME'.

BACK BACK BACK THRU TIMESPACE-

Re-Birth returned to Birth returned to non-birth-

NAMES REDUCED TRACED-

"WINDOW no.2, WINDOW no. 2"-

Genesis read in reverse-

God-Dieties return to God-Heads,
Patriarchy back to Matriarchy-

Zeus strips becomes Wonder Woman-

OMEGA returns as imperfect ALPH-

Prodigal-Son Returns-

"WINDOW no. 3, WINDOW no. 3"—

POP!

Adam and Eve in apple garden-

Saturday, Friday. Thursday, wednesday, Tuesday, Monday, Sunday--

GROAN OF SPERMASPHERE! YEAP OF EGGSHELL!

OR—

Futurologies-Bargainologies-superstructuralist-Archetectonics.

Spiral Castle-

Kundalini-Snap-Crackle-Pop-

OAK-BARLEY–CORN-

WIMTER–FALL–SUMMER–SPRING

REMATERIALIZE!!!

POP YER MAGIC POPPER FROGGY!

Constellation-Circumnambulation-

back to, say, 1978.

Where DO we go From Here?

ABC-XYZ
Me and You and You and Me-

BEGIN.

*

2-16-78
DZNT
İdvar Vik
and Their Scribe Richard Irwin
SF Ca.

tony reveaux...

(continued from last issue)

Diane Kithcen: We were talking earlier about all these people and all these students coming out and mking films. What do you see as being the use of this work, or where is it going to end up? Will it be seen?

Tony Reveaux: That's a good question. This is something a lot of the parents no doulbt ask of a lot of the students that go here. What is it good¢ for? And to that there isn't an easy. answer. I think the students should be here because they need to be here. They need to do this art to learn more about it. The role of the school in this is that we do not make thw premise that wer'e teaching them a trade, but I think in that lomg final cut of life one could do worse than to work in an art form, any art form. Whether or not you become a career artist. That kind of expectation is something which only time will tell. So for the student taking film courses here, they may not end up being a filmmaker, but certainly the positive qualities of engaging in the life process .will be enhanced in terms of one's self-knowledge: what you desire and what you can do.

D: Well, what I'm thinking is that these films can be a ggreat educational tool for other people. And that there are a few places where people can put these films, such as co-ops, that function solely for the filmmaker, and that mostly it is universities, museums, and film societies that rent and purchase these films to show as they would an exhibition of painting or sculpture. And also they are used in English classes and other non-art related courses.

T: The number of avante-garde, experimental films that are, still is too low.

D: But it's there.

T: The chances for a person's film getting shown are better rather than worse. In the past five years alone, the exhibition system for showing independent films has really increased in many ways beyond the wildest dreams of many people, say 10 or 20 years ago. That not only are there clusters of places where film is shown¢ like in New York and San Francisco but even now in Los Angeles. Believe it or not there is actually independent film in Los Angeles.

D: Quite a few filmmakers down thr there.

T: But it's only in the past two years that there are as many as five places to show. (including the Pasadena Film Forum.) Also Oasis, Theater Vanguard and a couple of others where regular exhibitions of independent film are shown. After Fifty years of Hollywood! Independent film in California has been more of a Northern California art form. All over the country more and more regional centers are ar sing where independent film is being ; shown. Portland, Seattle- even places in the South; Atlanta, Alabama. In minneapolis. But five years, maybe ten years ago maybe in an occasional art class or English class someone might show Stan Brakhage or Bruce Baillie... My belief is that fairly soon, within this century we will have other te technological means of exhibition. Whether they're video discs or video cassettes or whatever. It's just a matter of time. Theres an enormous pressure commercially for a kind of moving image display system which has the ease for the average person of an lp record or audio cassette. And they're not going to do it for ART. They're not going to do it for Beauty. They're not going to do it for cannibals. They're going to do it for MONEY. Just as Super-8 was designed as a consumer product, like Kleenex or Seven-Up, and 16mm was for military applications. The Germans first started developing it; then the U.S Army did for combat and later for airplane gun cameras.And the result is that the second American Avante-GARDE arose on the castaways, the military -industrial throwaways of World War II.

D: The SN Miniature tape recorder also was the result of intelligence gathering pursuits.

T: Exactly. So in more ways than one, the artist is really as much a link to the great hu an audience of society even in terms of the tools that we use.

D: To pick up these tools that were used in such devastating ways and to put them to work for your own means.Rechanneling. Going to the junkyard.

T: This is but one of the roles of the artist. To rechannel these physical things into ideas. Like George Kuchars films are a kind of bending and reshaping of the Hollywood aesthetic. Now it's different, the old Hollywood is dead. And if anything it is now viewed with more nostalgia and affection. And there's a sense of loss...but more money is spent on fewer pictures in Hollywood, so the chances for a young filmmaker is still very restrictive. Before, a young filmmaker who showed promise could be given any number of contract pictures. And mistakes that were made were seen as mere flesh wounds. Now they're seen as fiscally mortal.

D: Well, the independent film world is much more kind.

T: Yes, it is. But then again there isn't any money there. Which is interesting that in our society that this kind of art form has almost no identity. Someday the time will come when the finished moving image work of art will have the same kind of parity with the painting, the sculpture, the print and the macrame. The filmmaker now has the problem, in fact an accelerating problem, that to practice your art you have to pay the enormous penalty of production costs. The filmmaker finds himself then in the jaws of inflation.

D: Just think what filmmakers are doing for the Gross National Product.

T: It is pretty gross.

THE END

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ıe you learned... The

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Slightly dirty tricks that

Read on! It's about time yo

y • Beautiful Homes • Luxu

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low-sufferer on this planet we share.

r choice – either kiss ass and like it or be a Son-of-a-
are *right now!* Sorry you can't have it both ways. I
ars ago. I was born in a big city slum and grew up in
one day *I would make it big* and experience all the

istake that delayed me many, many years in getting
iked by others. I considered myself *a nice guy*, but I
fast. Then one day I took a hard look at all the guys
ig, those guys with the big cars, beautiful women,
l all the comforts I was looking for. I studied them
ocked and amazed to find out that they all had one
they were *selfish sons-of-bitches* who put their own
bove those of all the people that they dealt with.

t pay the rent, out he'd go. If a creditor didn't pay on
astard. If an employee performed poorly, they'd throw
e merchandise they sold was cheap and shoddy, so
vanted a refund, let him whistle Dixie! And on and on
of life, the rich and successful are the predators,
and less intelligent adversaries. That's the way it is,
ished, kick ass or kiss it, do what success requires
playing rough and tough everything started going
re money than I ever saw before in my life and my
rted climbing fast. I became a dedicated S.O.B. and I
one ever since.

Susan Sontag's View On Photography

Susan Sontag's book, ON PHOTOGRAPHY, has raised questions of the medium's capacity for real communication. I feel Sontag's basic issue is one of responsibility. She sees the photograph as a bid to usurp the reality it is taken from, and the photographer as one who records events, avoiding involvement in them or their human consequences. In proposing this, as the the basic structure of the medium, sheh she sharply outk outlines many problems. in current photographic aesthetics, but I think she misses much of photography's potential as an art form. Her simplifications stem from an only partial reading of photography's great capacity for rendering complex information and evocative power.

Sontag repeats many of the oldest arguments that photographs can never be considered works of art, capable of involving the viewer in more than a superficial play of forms and meanings. Shr says that photography's immmdiacy and its procwss (of recording) precluded from ever being more than a facile play with appearances, fascinating, sometimes dangerous and misleading. This, of course, is what the academic painters of the French Academy maintained on photography's introduction. What they, and Sontag, miss is that this very process puts photographers in touch with what James Agee called "the cruel radiance of what is." It is pointless to argue that all photographs look the same- some people are more articulate than others using a camera- Sontag acknowledges this.But, she says that all photography is talking of the same thing- fragmentation, and a removal of events from their context, rendering them, at best, sterile and lifeless, and at worst, maliciously deceiving. This is true for a great deal of contemporary photography, especially as used for propaganda (in advertising, for example). However, I see the crucial aspect of the medium she overlooks, one that manages the leap between the experienced rfeality and the photograph, to be the quality of instantaneous, intuitive recognition, or, if you like, magic, in looking at photographs.Some, not all photography uses the medium towards a reality that is evocative rather than cognitive. As a cherished family snapshot suggests to its owners/ users a complex of emotional and physical sensations, so photographs, in general,possess a capacity to realize in a viewer a series of non-rational, non-visual associations. What is crucial in this, however, is experience of the world and of people om the photographer's part, to draw on such subtle but unmistakeable associations. This is what Sontag misses in Diane Arbus' work, and in Atget's. It is finally both these artists artist's commitment to experience, evident in their work, that more clearly than I can refute Sontag's analysis.

JACK GRAY



LET'S RIDE

I don't like horses, I said
and she talked of loving them,
let's ride at the ocean.
I never liked horses, I repeat.
She had one of her own-
at a young age.
Crowd gathers as she begins
the tales.
I, try to inch away,
surrounded by a party gang
glasses held high and all eyes dazed stare
listening to stories of gruesome bites,
hard falls.
I step back- horse stories.
Save me- but I'm trapped
Eyes turn at me
Invited to ride at the ocean
(I hate horses.)
Sure, gulp of wine
Let's ride.

DEBORAH BURNETT

you how to:

VER PEOPLE! - Your first tep toward getting your share of ach you to gain absolute power. over men and women, even the et in your way. You'll command ou desire and they'll help provide ou want in life!

RE NOW! - While you are ough to enjoy it! Yes, new cars, bank accounts, travel, the best and best of all, lots and lots of getting kicked around are over! SCORE!

DDER - You've tried to be nice tten you? I'll help you get a better d status, a foreign job with travel, job where you can't get fired! I'll the boss where it's at... and get et a raise!

R - I'll teach you how to get and edit card in your wallet, get thoush on just your signature, get furs, ppliances, etc. in hours just by call, and all the doh-ray-mi to liventure. I will tell you how!

- If you really want super big money o be the meanest most successful. wer drove to the bank. I'll teach you wn business part-time or full-time, g if necessary. Success, like anyly be copied. I will show you how!

GREEN - One of the easiest undle real fast. Have your kitchen cash, checks and money orders!

ORT GOLDMINE - Import- easy! I'll show you how to use others work while you make huge sums of l to Europe and Asia tax-free.

ONEY IN NEWSPAPER S - There's a potential goldmine in per and you've probably never noou how to score!

ND LOTTERIES - The coms the nation, lotteries and gambling rowing by leaps and bounds. *How to in* I'll give you the inside story!

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☐ I want my order charged to
Signature

TAKE CARE OF YOURSELF (and your friends!)

The following list of free or almost free sources of help in the City was compiled by the Student Life Office for your use. If you need help in any of the below areas, information and individual assistance is available from Alice Noyes, Student Life Counselor or Mary Jew, Student Life/Financial Aid Assistant. Office hours: 10 - 12 am; 1:30 - 4 pm, M, T, W, and F.

EMERGENCY CRISIS

Police		553-0123
Fire		861-8020
Central Ambulance (Emergency Medical Aid and Poison Crisis)		431-2800
La Casa de Las Madres (Refuge for battered women and children)		626-9343
San Francisco General Hospital		565-8200
Suicide Prevention		221-1423
Sexual Trauma Center	558-3824 or	626-3363
Mt. Zion Hospital Crisis Clinic (Psychiatric Emergencies)	ext. 2631	567-6600

GENERAL ASSISTANCE/WELFARE SERVICES

1680 Mission Street, 558-5711. General Assistance can be available to you in one day if you are involved in an emergency.

HEALTH

Emergency treatment. Ambulance (free) - 431-2800. Ambulance will take you to one of the free medical aid stations listed below or to San Francisco General Hospital.

Medical Aid Stations - District Health Centers (Offer Emergency treatment as well as physical exams, family planning.)

No. 1 – 3850 17th Street	558-3905
No. 2 – 1301 Pierce Street	558-3256
No. 3 – 1525 Silver Street	468-3664
No. 4 – 1490 Mason (at Broadway, closest to SFAI)	558-3158
No. 5 – 1351 24th Avenue	558-3246

Hospital Clinics (low cost way to see doctors of all specialties *for illness or preventive care.)*

Presebyterian – 2351 Clay, 563-4321. $2.00 base fee + $5.00 to $15.00 on sliding scale basis.

Mt. Zion – 1600 Divisadero, 567-6600, ext. 2318. Fees based on sliding scale. Free to Isrealis or Jewish residents of S.F.

San Francisco General – 22nd and Potrero, 565-8200. Fees based on ability to pay.

Clinics

Telegraph Hill Medical Clinic – 660 Lombard, 421-6441. Pediatrics, dermatology, eye clinic, general medicine. Fees based on sliding scale.

VD Control Clinic– 250 4th Street, 558-3804. Free services.

Planned Parenthood – 1660 Bush, 441-5454. Gynocology, birth control, pregnancy tests. By appointment.

Haight-Ashbury Free Clinic - 558 Clayton, 431-1714. General medical services. Free or Medi-Cal. Acupuncture $3.00 per treatment. Closed Saturday and Sunday. Call after 12 noon for appointment.

Women's Need Center (Women Only). – 1698 Haight, 621-1003. Donations, accepts Medi-Cal. Tuesday 10 - 5, Wednesday 1 - 5, Thursday 10 - 5.

Dentistry

U.C. Medical Center – 400 Parnassus, 661-1891. Fees based on sliding scale.

University of Pacific – 2155 Webster, 929-6500. Provides most dental services and emergencies. Apply 8:45 am or 1:30 pm. Monday through Friday. $3.00 registration fees, $17.00 for full-mouth x-rays. Fees are 1/3 of 1/2 of professional fees.

HEALTH INSURANCE

If you do not have health insurance try for Medi-Cal. Medi-Cal State Dept. of Social Services, 558-2112.

Medi-Cal requirements:

1 – California residency - in San Francisco to establish residency, you have to have a local address and intend to live in San Francisco.
2 – Low income (see them for specifics).
3 – 18 years of age.
4 – Financial statement from SFAI, if receiving financial aid.

Addresses: 150 Otis (students 21 or over)
965 Mission (students 18-21)
1680 Mission (SSI, Disability)

The Art Institute offers the Kaiser Health Plan to all students which includes complete medical coverage except prescriptions and dentistry. Rates: $106.88 per 4 months. May sign up in January, May or September. See Alice Eckart, Administrative Assistant to the President for more information.

COUNSELING

Alice Noyes, Student Life Counselor, is available for personal, school-related, career counseling or referral to other sources.

Regional Mental Health Centers - emergency, individual, group, personal or vocational counseling. All free or based on ability to pay.

Northeast – District 4, east of Van Ness, north of Townsend.
North Beach Team - 1548 Stockton, 398-2266.
Hours: 8 am - 8 pm, Monday - Friday.

SFAI Volunteer Psychiatrist –
Charles Berger, M.D., 2001 Union, Suite 340, 567-5778. Will see SFAI students one or two times on a volunteer basis then refer you to other help or arrange for payment, he takes Medi-Cal. Is affiliated with St. Mary's Hospital.

Mt. Zion Hospital – 1600 Divisadero, 567-1711, ask for Intake Worker. Dept. of Psychiatry, individual and group psychotherapy. Fees on sliding scale.

California Medical Clinic for Psychotherapy – 3626 Sacramento, 931-0312. Individual or group psychotherapy. Twelve psychotherapists on staff. Special student rates - $7.50 to $15 (individual), $5 (group).

DRUG CRISIS TREATMENT

Drug Line, 752-3400. 24 hour drug counseling and referral.

Drug Detox Centers

Haight-Ashbury Free Clinic, 529 Clayton, 621-2014. drug detox. Free. Intake hours: 10:30 am - 4:30 pm, Monday - Thursday.

Center for Special Problems, 2107 Van Ness, 558-4801. Counseling, drug detox. Sliding scale or Medi-Cal.

S.F. General Hospital, Ward 52, 22nd and Potrero, 648-6016. Acute medical detoxification.

Drug Testing – KSAN, Phar McHem, 1844 Bay Road, Palo Alto, CA 322-9941

FOOD

General Food Stamp Information - 1360 Mission, hours: 8 am - 2 pm, 558-5662. Requirements: see Medi-Cal under Health.

St. Anthony's Dining Room - 21 Golden Gate Avenue, 552-3838. Free meals.

Canned Food Store - 1320 Folsom, cheap, dented canned food.

Community Co-ops - 45 Powell, 3021 24th Street, 4035 Judah, 3159 16th Street, 1920 Hayes, 1457 18th Street

Chinatown: fruit, vegetables, meat and fish in markets lining Stockton, Grant, Kearny and parts of Powell Streets. Very cheap and fresh.

LEGAL AID

Bay Area Lawyers for the Arts, 29 Taylor, 775-7200. Advice on any legal problem for artists. Free.

San Francisco Neighborhood Legal Assistance, Welfare Rights Unit, 1095 Market, 626-3811. Hours: 8:45 - 5:15. Free legal services particularly on welfare rights.

Peoples Law School, 558 Capp Street, 285-5069. Legal information center, referral.

JOBS

The Student Life Office always has part-time and full-time job listings updated every day. Come in to look at the files.

Also you can get help with resume writing, job hunting and post graduate professional opportunities.

Emergency Job possibilities: Casual Labor Office, 950 Minna (near 10th and Mission), 557-1237. Show up for work 7:30 - 8:30 am. Pay rate - $3-4.50 per hour.

Other Employment Referral:
Advocates for Women, 256 Sutter, 391-4870
EDD Field Offices, 658 Sacramento, 557-2730
EDD Unemployment Insurance Office, 3120 Mission, 557-1011.

APHRODITE'S ADVICE

Dear Ms Aphrodite,
I've been trying to get a date with a computer dating service but I freak out over machines. What should I do? BLOWN FUSE

Dear Blown Fuse,
Have confidence in your ability to assimilate data. In time you will become as comfortable as if you'd been pushing buttons all your life. And don't worry about being electrocuted, there is only a 3% failure rate.

Dear Aphrodite,
I have been a student for two semesters now. I come from the great rift. I maybe old fashioned, but nevertheless the problem is is very real to me - I can't tell what some peoples' orientation is, and whether wearing tennis shoes is a **sign or just San Francisco style.** If you would supply me with a couple helpful hints I would be grateful.
IN LOVE AND DISORIENTED

Dear In Love,
The naivete of your confusion is heartwarming. And though the "signs" do flucuate as to the recognizable traits there are a few hard and fast rules. 1) Foot size. 2) Pronunciation of the word c-a-k-e. 3) When they crack their knuckles they get a single or double pop. Let me know if this helps you.

Ms Aphrodite,
I'm a film student and I want to know how to keep from getting large muscles from lugging around all that equipment. My boyfriend is beginning to wonder. What **should I do? USED TO BE CUTE**

Dear Used to be,
If you sit out in the sun a lot you can get cancer of the skin.

Dear Aphrodite,
I have love handles on my body (big unsightly lumps of fat on each side of my mid-section.) I want to go to a doctor and get on some kind of exercise or diet plan to remove them but my husband objects. He likes to squeeze and bite them during love play. What shall I do.
SPARE TIRE

Dear Spare,
Develop a few more of these lumps over the rest of your body and get tetanus shots.

If you have a problem, write to Aphrodite care of this newspaper.



"Pick up faculty evaluation forms in the Receptionist's office."

Student Senate Minutes - April 24, 1978

The minutes of the last meeting were read and approved.
Survival Course - Alice Noyes talked about the course in survival-after-art-school which she and three Student Senate people, Wayne Levin, Gaines Colvin, and Kenny Young propose for next fall. It would be a series of lectures given by various people. Alice estimated that the course would have 14 class sessions, seven of which would be given by people outside the Art Institute. These she estimated to cost $75 each. In addition she would need about $280 for printing various related info. Roy Ascot said that contracts for next semester are all filled so it would be impossible to add it as a course however he offered $450 for guest lecturers from the visitng artists' fund and suggested the course be presented as a free evening lecure series.

Jarvis &Gann - Stanley Greene again emphasized the importance of getting students registered to vote and to vote against the bill that Jarvis and Gann are presenting. It will be Proposition 13. Exact wording of the bill is not yet publicized so it is difficult to know at this point whether by voting against this bill you will be voting Yes or No.

Parking Tickets - Stanley got another one...don't believe nothin' a metermaid tells ya.

EAC - The Ethnic Arts Collective asked for an additonal $500 funding for their upcoming 2-day festival (April 28 & 29). After much discussion on just where the money could come from, it was MSP that the $500 be borrowed from the Social Recreation budget. The motion included the point that if the $500 was not collected from the gate and food donations, that the offer of Steven Goldstine, to secure the money, would be implemented.

Meeting was adnourned at 5:30 pm.

Hugs and Kisses,
Judi Shaw, Secretary

*****The Jarvis-Gann Bill has been introduced by these two California legislators as some kind of answer to the property tax relief problem. What this bill will do to cities and towns is force them to cut back on every public function short of police and firemen. In short, it will adversely affect libraries, ballet, symphonies, parks and recreation and just about everything else you can think of.

Student Senate Elections and How to Apply for Senate Funds

Elections for next semester's Student Senate will be held the first week of school in September. If you were on the Senate this Spring and have a reasonable record of showing up to meetings you may continue to serve. If you have not served and would like to, get your name in when the balloting beigns in September.

The $5 activity fee which each student pays each semester is budgeted by the Student Senate, in the beginning of each semester. This semester was the budget was divided; Diego Rivera Gallery - 22.3%, Ethnic Arts Collective - 22.3%, SFA Eye - 20.1%, Social Recreasion Committee - 12.3%, Senate Administration - 5.1%, Senate Savings Account - 4%, Foreign Students Assoc. - 3.6%, New Wave Show - 3.6%, Cultural Committee - 2.2%, and the 3rd Annual Sound Show - 4.5 %.

Any 4 students wishing to form a group may write up a set of Bylaws as to the purpose and make-up of that group; present the Bylaws to the Senate; and if the Bylaws are accepted, become a campus organization and then be eligible to submit a proposed budget for activities they would like to put on during that semester.

Other people wishing to put on functions such as the Annual Film Festival, Annual Sound Show, New Wave Show, and Performance Night may also petition the Senate for funding.

Preferential Parking

The latest on the parking issue is that two students, Madeline and Safa, are collecting all tickets from students, faculty and staff, given as a result of the 'A District' law, and they will go to court with the tickets in bulk. And with a lawyer. If you have any tickets put them in an envelope and put your name, address and phone number on the envelope. Put the envelope in the mailboxmarked Student Senate, in the Receptionist's office.

Survival-after-art-school-course

The early results of the school-wide questionnaire show an almost unanimous wish of students to have such a course. The course as outlined by the committee setting up the proposed cousse is as follows:

1 & 2) (2 class sessions)
Grants for artists: How to find grant sours
Grants for artists¾ How to find grant sources, what projects can be funded, How to apply.
3) Documenting your work: How to take good slides, and keeping a record.
4) Presenting your work: How to make a good presentation. How to edit work. Demonstration of matting wokr.
5) Showing work: Finding galleries and alternative spaces.
6) Making the most of an exhibit: Publicity, working with gallery .
7) Contracts and pricing of completed works and freelance work or commissiions.
8) Alternatives to showing work: Do you want to show or publish?
9) Copyright laws: Information on the laws - pros and cons.
10) Artists Business Affairs: Forming a business.
11) Identifying skills you could get paid for.
12) Income tax preparation for artists.
13) Resume writing: Forjjobs, teaching positions and for exhibitions.
14) Job Hunting and Interviewin g Techniques.

Other suggestions are solicited.

5-10-1978



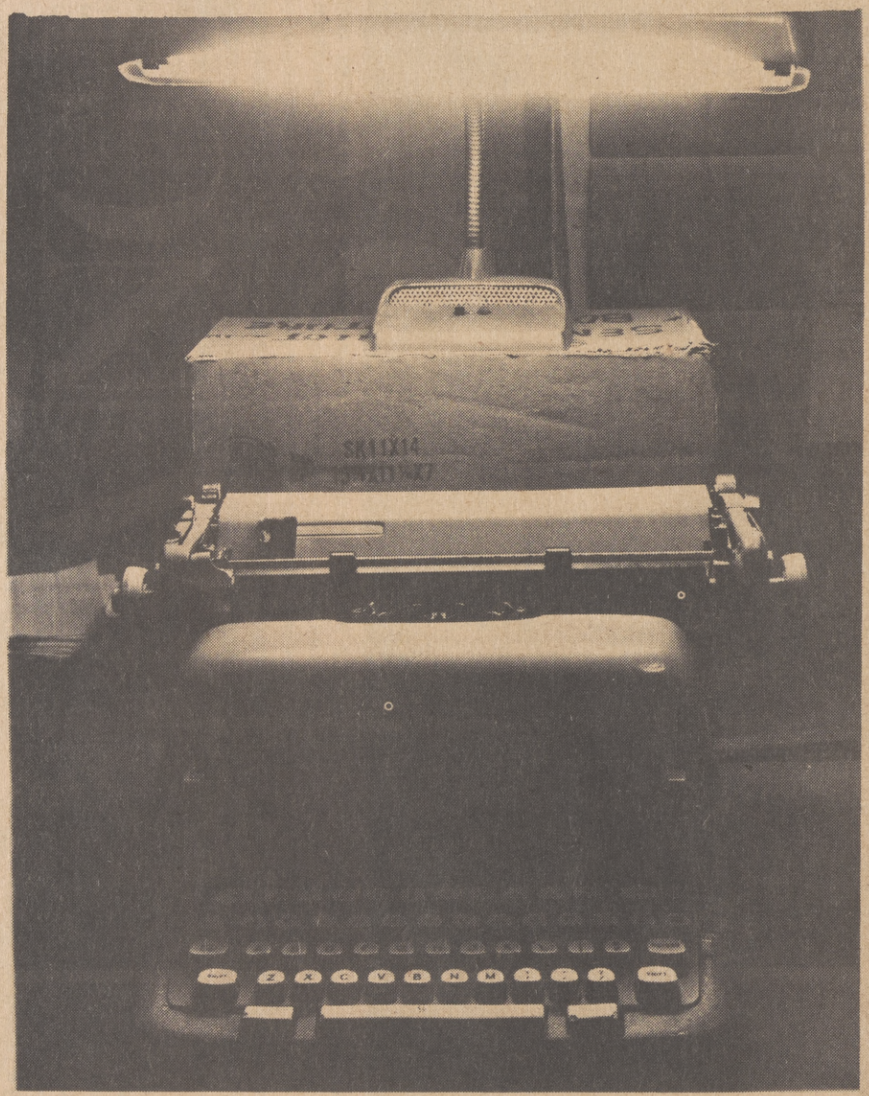
This issue of the EYE was "edited" by Elliott Shannonhouse with generous assistance from Terry Dovale and Diane Kitchen. Many thanks must also go to Tom Plageman for coming through with quite a substantial piece.

the GOODBYE

EYE



MAY 10, 1978



This issue of the EYE was "edited" by Elliott Shannonhouse with generous assistance from Terry Dovale and Diane Kitchen. Many thanks must also go to Tom Plageman for coming through with quite a substantial piece.